



Documentary Protocols 1
Protocoles documentaires 1

Curated by Vincent Bonin

Organized by the Leonard & Bina Ellen Art Gallery

August 30 – October 6, 2007

Exhibition Final Report

Final Report

Title: *Documentary Protocols 1 / Protocoles documentaires 1*

Date: August 30 – October 6, 2007

Curator: Vincent Bonin

Organizing Gallery: Galerie Leonard & Bina Ellen Art Gallery

Medium: documents on paper, books, photographs, misc. objects

Artists: N. E. Thing Co., Image Bank (Morris/Trasov Archive), Joyce Wieland and other collaborators

Works: see attached list

Insurance value: \$ 44, 455.00

Insurance covered by: AON Insurance

Description: Between 1969 and 1975, certain prominent figures of the Canadian conceptual art scene appropriated documentary procedures associated with bureaucratic functions (reports, seals, letterheads, notary acts, etc.) in order to become self-appointed cultural workers. In 1969, Iain and Ingrid Baxter registered the N.E. Thing Co., whose activities generated a proliferation of administrative documents. Also during that period, Joyce Wieland subverted nationalist propaganda tools to express her ambivalent relationship to her Canadian identity; for the catalogue of her retrospective at the National Gallery of Canada in 1971, Wieland appropriated and modified a government periodical on northern flora. From 1969 to 1974, Vincent Trasov and Michael Morris operated Image Bank, an alternative communication network between artists via the postal system. Beyond their pragmatic dimension, the strategies utilized by Morris/Trasov to administrate the correspondence received by their peers represents both a parody and a utopian reversal of existing models (image banks, address directories).

Simultaneously, N.E. Thing Co. and Image Bank also formed extensive archives where the residue of their projects overlapped with the remains of day-to-day transactions. These archives are now housed within the collections of public museums and university galleries. *Documentary Protocols 1* juxtaposes the strategies adopted by these artists with this new institutional context.

Publication: (forthcoming – to be launched in 2008)

Public Programmes: (see attached Education Final Report)

Reviews: *Arts Administration* [Rhizome.org](http://rhizome.org) – connecting art & technology at the New Museum of Contemporary Art <http://rhizome.org/archives/100>

Forthcoming review in *Art Papers*, November/December 2007 issue, by Andrew Forster

Promotion and Publicity:

Invitation Mail-out (Bilingual invitation designed by Maxime Doucet)

regular contact list: approx. 1000 individuals including: artists, cultural workers, students, Concordia community, friends of the Ellen Gallery, general public.

press and publicity list: 135 individuals including: tv, radio, weekly newspapers, local & national newspapers.

Artists' personal mailing lists

e-vitation

bilingual electronic invitation sent to 1200 individuals (artists, curators, galleries, museums, cultural workers, embassies, press, critics, artists, students, general public)

Postering

SGW Campus: LB, VA, EV

Vitrine

VA building (2nd Floor)

List Serves

MFA, Fine Arts, Art History (Graduate and Undergraduate), Art Education, Design Art, Studio Arts, Theater, SAVAP, Communications

Advertising

Parachute

Online

Ellen Gallery website (ellengallery@concordia.ca), Absolute Arts , Artpost (<http://artpost.ca>)

Hour, Voir online listings (www.voir.ca)

Concordia Community

The Bridge Magazine, Thursday Report, The Link, The Concordian, Shoptalk (Concordia's internal email forum), Concordia français, Concordia Events Calendar

(<http://www3.concordia.ca/events/>)

Press kits

(La Presse)

Michel Hellman (Le Devoir)

René Viau (Le Devoir)

Henry Lehmann (The Gazette)

Lyne Crevier (ICI)

Christine Redfern (Mirror)

Nicolas Mavrikakis (Voir)

Isa Tousignant (Hour)

Barbara Black (The Thursday Report)

Mercedes LaRosa (The Link)

Howard Bokser (Concordia Journal)

Anna Asimakopulos (CBC-Canada Now (arts))

Patti Schmidt (CBC Radio- Cinq à Six)

Yinka Ibukun (Concordia français)

Edwin Janzen (*Les Fleurs du Mal* (Concordia arts journal project))

Community Listings

T.V and radio: CTV, CKUT, CBC (All in a Weekend), Radio Canada (midi-culture)

Newspapers: The Gazette, The Chronicle, The Monitor, Le Devoir

Weeklies: The Westmount Examiner, Mirror, Ici, Voir, Hour

Magazines: Artforum, Canadian Art *FastForward*

Organizations: OCTGM (Office des Congrès et du Tourisme du Grand Montréal)

SDMM (Société des Musées Montréalais)

Funding:

- The Canada Council for the Arts (operating funding)

Other Support:

- IITS (technical support)

Total Attendance: 1443

Photography: Digital images by Guy L'Heureux and Paul Smith (LBEAG)

DOCUMENTARY PROTOCOLS I

Produced by the Leonard & Bina Ellen Art Gallery
Curator: VINCENT BONIN

ADAD HANNAH. RECAST AND RESHOOT

Organized the Leonard & Bina Ellen Art Gallery with the support of CIAM
Curator: MARIE FRASER

Education Final Report

Attendance figures:

Exhibition Dates: August 30 to October 6, 2007

Number of days open to the public:	28
Total exhibition attendance (including events and booked tours):	1443
Total exhibition attendance (excluding events, including booked tours):	1089

Attendance per event:

Vernissage (Friday September 7, 4:30 pm to 9:00 pm)	228
Tour of <i>Adad Hannah. Recast and Reshoot</i> with curator Marie Fraser and artist Adad Hannah (Thursday September 13, 4:00 pm)	40
Tour of <i>Documentary Protocols I</i> with curator Vincent Bonin (Thursday September 20, 4:30 pm)	51
Panel Discussion in conjunction with <i>Documentary Protocols I – Writing the History of Dematerialized Art of the 60s and 70s in Canada</i> (Saturday September 29, 2:30 pm)	35
Total event attendance	354

Education and Public Programmes:

Tour of *Adad Hannah. Recast and Reshoot* with curator Marie Fraser and artist Adad Hannah
(Thursday September 13, 4:00 pm)
40 participants

Tour of *Documentary Protocols I* with curator Vincent Bonin
(Thursday September 20, 4:30 pm)
51 participants

Documentary Protocols I : Panel Discussion
(Saturday September 29, 2:30 pm) 35 participants

Booked Tours: Dialogue-based tours were offered for this exhibition. The touring strategy was developed to help visitors reflect upon various issues raised by the exhibition.

Tour of *Adad Hannah. Recast and Reshoot* conducted by Adad Hannah

Audience: university students (Concordia University)

Prof. : Martha Langford

(Wednesday September 5, 2007)

55 participants

Tour of *Adad Hannah. Recast and Reshoot* conducted by Adad Hannah

Audience: university students (Concordia University)

Prof. : Martha Langford

(Wednesday September 5, 2007)

27 participants

Tour of *Documentary Protocols I* conducted by Marina Polosa

Audience: university students (Concordia University)

Prof. : Gisele Amantea

(Wednesday September 19, 2007)

18 participants

Tour conducted by Vincent Bonin

Audience: Artexte centre d'information en art contemporain

(Tuesday October 2, 2007)

5 participants

Tour of *Adad Hannah. Recast and Reshoot* conducted by Marina Polosa

Audience: university students (Concordia University)

Prof. : Donna Akrey

(Thursday October 4, 2007)

18 participants

Tour conducted by Vincent Bonin

Audience: university students (Université de Montréal)

Prof. : Elitza Dulguerova

(Friday October 5, 2007)

25 participants

Total booked tour participants: 148

Bilingual Walk-In Tours: for the general public on Wednesdays and Thursdays from 12:30 - 2:30 pm. Tours conducted by Kathryn Desplanque, Amy Novak, Genviève Pelletier (September 11, 12, 13, 18, 19, 20, 25, 26, 27, October 2, 3, 4).

Total walk-in tour participants: 61

COMMUNIQUÉ DE PRESSE

PROTOCOLES DOCUMENTAIRES I : Émulation de l'administration dans les pratiques artistiques des années 1960 et 1970 au Canada

**N.E. THING CO., MORRIS/TRASOV ARCHIVE, JOYCE WIELAND,
et autres collaborateurs**

Du 30 août au 6 octobre 2007, la Galerie Leonard & Bina Ellen présente **Protocoles Documentaires I**, le premier volet d'un projet conçu par **Vincent Bonin**, qui comportera deux expositions et une publication.

Entre 1969 et 1975, certains représentants canadiens du conceptualisme détournent l'usage de gabarits documentaires associés à la bureaucratie (rapports, sceaux, en-tête de lettres, actes notariés, etc.) pour se forger un statut de travailleurs culturels. En 1969, Iain et Ingrid Baxter enregistrent la compagnie N.E. Thing Co., dont les activités généreront une prolifération de documents administratifs. Au même moment, Joyce Wieland subvertit certaines formes convenues de propagande nationaliste en vue d'exprimer l'ambivalence de son identité canadienne. Comme catalogue d'une rétrospective à la Galerie Nationale du Canada en 1971, l'artiste s'approprie et modifie un fascicule du gouvernement sur la flore nordique. De 1969 à 1974, Vincent Trasov et Michael Morris opèrent Image Bank, un réseau parallèle de communication entre artistes, grâce au système de la poste. Outre leur dimension pragmatique, les stratégies déployées par Morris/Trasov pour administrer la correspondance reçue de leurs pairs représentent une parodie et un renversement utopique de modèles existants (la banque d'images, le répertoire d'adresses). N.E. Thing Co. et Image Bank constituent simultanément des corpus d'archives où les retombées de leurs projets chevauchent des résidus de transactions quotidiennes. Ces fonds se trouvent désormais dans les collections de musées publics et galeries universitaires. *Protocoles Documentaires I* met en parallèle les pratiques singulières des artistes avec les documents et la gestion de leurs archives au sein de ce nouveau contexte institutionnel.

ÉVÉNEMENTS :

Rencontre avec le commissaire Vincent Bonin, **le jeudi 20 septembre à 16h30**

Table ronde : *Écrire l'histoire de l'art dématérialisé des années 1960 et 1970 au Canada*, avec Marie-Josée Jean (VOX image contemporaine), Suzanne Leblanc (Université Laval), Johanne Sloan (Université Concordia). Modérateurs : Vincent Bonin et Michèle Thériault

Le samedi 29 septembre à 14h30

La Galerie Leonard & Bina Ellen Art remercie le Conseil des Arts du Canada de son soutien à la programmation contemporaine.

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Dates de l'exposition : 30 août – 6 octobre 2007

Vernissage : le vendredi 7 septembre de 16h30 à 21h00

Heures d'ouverture : du mardi au vendredi, 12h à 18h, samedi de 12h à 17h

Adresse : 1400, boul. de Maisonneuve Ouest, rez-de-chaussée, pavillon de la bibliothèque J.W. McConnell. Métro Guy-Concordia

Renseignements généraux : (514) 48-2424 poste 4750

www.ellengallery.concordia.ca

Programmes publics : (514) 848-2424 poste 4778

Entrée libre – accessible aux fauteuils roulants

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PRESS RELEASE

DOCUMENTARY PROTOCOLS 1 : Emulations of administration in artistic practices of the 1960s and 1970s in Canada

**N.E. THING CO., MORRIS/TRASOV ARCHIVE, JOYCE WIELAND,
and other collaborators**

From **August 30 to October 6, 2007**, the Leonard & Bina Ellen Art Gallery presents ***Documentary Protocols 1***, the first of a two-part exhibition project with accompanying publication, curated by **Vincent Bonin**.

Between 1969 and 1975, certain prominent figures of the Canadian conceptual art scene appropriated documentary procedures associated with bureaucratic functions (reports, seals, letterheads, notary acts, etc.) in order to become self-appointed cultural workers. In 1969, Iain and Ingrid Baxter registered the N.E. Thing Co., whose activities generated a proliferation of administrative documents. Also during that period, Joyce Wieland subverted nationalist propaganda tools to express her ambivalent relationship to her Canadian identity; for the catalogue of her retrospective at the National Gallery of Canada in 1971, Wieland appropriated and modified a government periodical on northern flora. From 1969 to 1974, Vincent Trasov and Michael Morris operated Image Bank, an alternative communication network between artists via the postal system. Beyond their pragmatic dimension, the strategies utilized by Morris/Trasov to administrate the correspondence received by their peers represents both a parody and a utopian reversal of existing models (image banks, address directories).

Simultaneously, N.E. Thing Co. and Image Bank also formed extensive archives where the residue of their projects overlapped with the remains of day-to-day transactions. These archives are now housed within the collections of public museums and university galleries. *Documentary Protocols 1* juxtaposes the strategies adopted by these artists with this new institutional context.

EVENTS :

Presentation by the curator Vincent Bonin, **Thursday, September 20th at 4:30 pm**

Panel discussion - *Writing the history of dematerialized art of the 1960s and 1970s in Canada*, with Marie-Josée Jean (VOX contemporary image), Suzanne Leblanc (Laval University), and Johanne Sloan (Concordia University). Moderators: Vincent Bonin and Michèle Thériault

Saturday, September 29 at 2:30 pm

The Leonard & Bina Ellen Art Gallery's contemporary exhibition program is supported by the Canada Council for the Arts.

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Exhibition dates: August 30 – October 6, 2007

Vernissage: Friday, September 7, from 4:30 to 9:00pm

Gallery hours: Tuesday to Friday, 12:00 – 6:00 pm, Saturday 12:00 – 5:00 pm

Address: 1400, de Maisonneuve Blvd. West, ground floor, J.W. McConnell Library
Building Métro Guy-Concordia

General information: (514) 848-2424 ext. 4750

www.ellengallery.concordia.ca

Public Programmes: (514) 848-2424 ext. 4778

Free admission – wheelchair accessible

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Arts Administration



Documentary Protocols I: Emulation of the Administrative Ethos in Artistic Practices of the 1960s and 1970s in Canada may not have the catchiest title, but this unusual show at the [Leonard and Bina Ellen Art Gallery](#) at Concordia University in Montreal, engagingly and hilariously lays out a rarely seen element of Conceptual art history. During the late 60s and early 70s a group of Canadian artists, simultaneously deflated and inspired by the tedious administration of Canada's culture industry reimagined themselves through the lens of the bureaucrat. Conceptual artists **Iain and Ingrid Baxter** formed the highly influential **N.E.Thing Co.**, **Vincent Trasov** and **Michael Morris** started **The Image Bank**, an enormous international databank of images and contact information that grew out of mail art activities of the time, and **Joyce Wieland** appropriated governmental publications on Northern flora and fauna to question ideas of personal and national identity. Simultaneously questioning and promoting their own roles as 'culture workers,' their ironic use of public relations tools and 'documentary protocols' (in the form of seals, stamps, official letterhead, etc) was a means to turn the day to day business of being an artist in Canada into a viable and engaging practice in its own right. Correspondence, logos, currency, annual reports and other documents are on view both as original documents (in vitrines) and as photocopies (in accessible binders), emulating elements of institutional bureaucracy within in the exhibition design itself and providing evidence of vast artists' communication networks long before the web.

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